

# JUDO



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# JUDO

AND ITS USE IN HAND-TO-HAND COMBAT

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## Introduction

In spite of the high mechanization of the war we have today, there are still more hand-to-hand combat clashes than there have been in any war since the invention of gun powder. The infantry or foot soldier is still the unit that mope up and takes objects and positions that are by-passed and encircled by the mechanized divisions. This war being a war of maneuver instead of a war of position, armies will meet in personal contact. Because of being taken by surprise and not having time to place artillery, machine guns, etc., hand-to-hand combat will naturally develop. A man trained in this type of combat should know and be able to execute Judo, which will give him superiority over his adversary in every situation.

To follow the description of the holds set forth in the following pages, place yourself in front of your mate in practice. The holds are so described as to be practiced on a man using his right hand. To execute the same on the left hand, reverse the entire procedure, substituting left for right, etc. The holds are described step by step and move by move that you may understand the maneuvers and function of each hold.

In applying the holds, it is essential to use speed to be successful. The maneuvers will all be executed at once, making the whole in one continuous flow of motion.

In the word "Ju Jitsu," "Ju" is Japanese for "gentle," "pliant" or "yielding" and "Jitsu" is Japanese for "art." The two words mean "gentle art" or "yielding art." This does not mean that Ju Jitsu is non-resistant. In practice, it is self-defense and counter-attack. But instead of meeting an onslaught directly, you use your strength against that of your opponent. You submit—or pretend to submit—in order to gain a calculated advantage over this opponent. You should

maneuver him into such a position that his strength and momentum will work to his own undoing. You aim, in other words, at a maximum result with a minimum of effort. For example: Someone is pushing you. You withdraw, keeping your balance as you back up. Your opponent thinks you are afraid of him, but in a second's time, you retaliate and break his wrist in the manner described in Figures 83 and 84. You can understand some of the Japanese character when you see that wrist breaking is part of what they call the "gentle art."

The element of surprise is a big factor, so pretend fright or timidity until time to act. Of course, an opponent charging you with a knife or bayonet doesn't give you much time to pretend, but the suddenness of your defense and counter-attack leaves him bewildered. And by the time his brain has time to absorb the situation, you already have him at your mercy with a broken limb. The element of surprise is now on your side and used to your advantage. "Most great battles are won by the element of surprise and doing the unexpected." So be it with an individual. Remember! These holds, when executed at maximum speed, are completed in from a fraction of a second to two seconds; depending on the type of hold used and how fast the individual executes it. Remember these points and profit thereby. The element of surprise, good balance, proper footwork (such as gauging your step and where you place it), timing, using your opponent's momentum to throw him, nerve (guts), confidence in your ability (you can't have the confidence unless you practice and attain the ability), speed, precision and dexterity. Learning and remembering these points will make you a master. Fifteen minutes daily practice will make you competent.

The methods herewith shown and described can be used in whatever situation you may face your opponent in hand-to-hand combat.

This is not a textbook on Judo, but only a guide book on the fundamentals previously taught to the reader.





Fig. 1

Fig. 1. This is known as the larynx blow, one which will kill your opponent by instant strangulation. This is caused by the collapse of the larynx on the wind pipe. The blow can be delivered from any position the opponent presents himself. Notice the position and shape of fingers and hands.



Fig. 2

Fig. 2. This blow to the upper lip will cause a cerebral hemorrhage, causing death in from eighteen to twenty hours.

Fig. 3. This is known as the rabbit blow. It will instantly kill your opponent by breaking his neck.



Fig. 3

Fig. 4. This blow to the bridge of the nose between the eyes will crush the bone, forcing it into the brain, and cause blood poisoning in the brain and eventual death.



Fig. 4



Fig. 5

Fig. 5. This blow will cause a cerebral hemorrhage, resulting in death in eighteen to twenty hours.



Fig. 7

Fig. 7. The hands cupped well and delivered sharply will burst the ear drums, giving you a temporary advantage over your opponent. This method can be used in connection with hold No. 85, Figure 85.

Fig. 6

Fig. 6. Delivering this blow to either side of neck will cause temporary paralysis of the corresponding side of the body.



Fig. 8

Fig. 8. The eye gouge can be used when you are in close body contact, standing or prone. The eyes are the most vulnerable part of the body.







Fig. 9

Fig. 9. This is the solar plexus blow when delivered in the position of the fist above with a sharp blow. Your opponent will be paralyzed for from fifteen to twenty seconds. Note the position of the index finger which is the dealing weapon. Use this blow when in close body contact with opponent.



Fig. 11

Fig. 11. This blow with knee to testicles is one of the most vicious attacks that can be used. Use it in close body contact in from whatever position you are, standing or prone. It is another able method in breaking a front strangle. If strangled from rear, use your fist to the same spot.

Fig. 10



Fig. 10. This is the kidney blow. It will cause intense pain, giving you a temporary advantage over your opponent. This blow can be used in close body contact; also, to cause your opponent to release his strangle on your throat from front or rear. To break strangle from front, use as illustrated above. To break strangle from rear, twist body to right, at same time delivering blow with hand palm down.

Fig. 12



Fig. 12. This is the heel kick which can be delivered from the back or front. Deliver the blow with the heel of your shoe, grinding your opponent's shin in coming down on his instep, and break the lather. This is a very good method in breaking strangle from front or rear.



Fig. 12

Fig. 12. This is the brace kick, delivered by springing in the air and striking your opponent with both heels together. Always use the back of the heels. This blow is to be used if you catch your opponent on the deck or if you have thrown him there. If he is on his face, land with heels on spine just between shoulder blades or small of back as shown in illustration. If lying on his back, then land on stomach or groin.



Fig. 13

Fig. 13. This is the method to dispose of enemy or opponent who is unaware of your presence. If enemy is facing you when you are concealed, an old Indian trick of tossing a small object fifteen or twenty yards in the rear of him will cause him to turn his back to you, giving you your opportunity. Slip up on him, simultaneously slap left hand over his mouth, left knee in his back, snap his head back, and slit his throat. Grab rifle and let him down easy to avoid detection by other sentries.

Fig. 14



Fig. 14. This is the method to use if opponent has you down and is strangling you. Put left hand on the back of his neck, put second finger of right hand at the "V" of his collar bone, pull with left hand and shove with right finger, which will cause opponent to release strangle and will temporarily strangle him.

Fig. 15



Fig. 15. Spine blow. Deliver this blow with any small object to spine directly between shoulder blades. This will paralyze victim in all positions of his body for two hours. This is a good method to use in securing prisoner for later questioning.





Fig. 17

#### Escape From Pistol to Back.

Fig. 17. If your opponent makes you put your hands above your head, after an escape of time, prevent fatigue by letting your hands drop until your elbows are close in to your side. Stand well balanced with your weight on your left heel and ball of right foot. Never attempt this action unless opponent has barrel of pistol in your back. A method to find out whether he has the pistol close enough is to sway backwards as far as possible without losing your balance. Do this slowly to avoid interruption. If by swaying backwards the pistol touches your back, then you know the weapon is close enough for you to act.



Fig. 18

Fig. 18. From the parry in Fig. 15, immediately grasp opponent's pistol wrist with your left hand, throw your right arm over his right arm bringing your forearm up to rest underneath his elbow. By pulling down on his wrist with your left, you can break his elbow, and he will drop the pistol. As an additional measure, you can use the foot kick described in Fig. 12. You can reverse this method by turning and parrying to right, just substitute right for left, etc.

Fig. 19



Fig. 19. Without any pre-movements, pivot to your left on the heel of your left foot keeping it stationary and swinging the right foot in a complete arc stepping across your opponent's right foot with your right. Parry the pistol with your left fore arm to your opponent's right. This movement should be executed in a flash.

#### Escape From Pistol From Front.

Fig. 20. When opponent holds pistol on you from front, never attempt this action unless pistol is in the range of your left hand. Use deception in this action by pretending fright. A good ruse is to speak in a voice of fright "Don't shoot," as you say this, go into action in a flash. Also a good time to act is when opponent blinks his eyes. Deception and a poker face, and cinematography of action and intention is the secret of this action. Keep your hands as low as opponent will allow.

Fig. 20







Fig. 21

Fig. 21. In a flash, drop your left arm and the pistol in one motion and carry your left arm to your left. This action will carry pistol downward and to your opponent's right, causing him to go to your left and into the dock.



Fig. 22

Fig. 22. In this position, opponent has his back to the dock with enough force to stun him. Advantage is given to step on his wrist with your right foot. Grasp barrel with left hand and handle with right and twist backwards. This will break opponent's finger, release his grip, and give you possession of the weapon. These methods, front or rear, will work equally well against a knife.

Fig. 23



Fig. 23. After the action in Fig. 21, pull your wrist to left. This will bring your hand in position to grasp his wrist with thumb on top of his wrist and fingers underneath. Immediately step with your right foot behind opponent's right where your right hip is resting on his right hip. Bring your right arm to rest on his chest. Pull with your left hand, and press on his chest with your right arm. This will shift his weight to his right foot, causing him to make a half pivot to his left and swing over your hip. His hip acts as a pivot to throw opponent.

Fig. 24



#### Escape From Bayonet and Rifle, or Rifle From Rear.

Fig. 24. When captor is holding weapon away from your back, use some ruse to get him to put the weapon in your back. If walking, slow down, this will cause him to pass you; if standing still, lean backwards, still retaining your balance. When you feel the weapon, it is time to act. Let hands down till elbows touch your sides in order to parry blade with your forearm.



Fig. 25

Fig. 25. From a standing position, twist the body from the hips to the right, and parry blade with your right fore-arm. First on the left foot, leaving it stationary, and step back with the right foot. Your opponent will be unable either to thrust the blade into you or get you with a bullet.

Fig. 26



Fig. 26. From Fig. 25 leave the feet stationary, lean forward, and grasp opponent's right wrist with your right hand. Pull opponent forward and attack his right leg with both of your legs.



Fig. 27

Fig. 27. As you and opponent fall toward the deck, put your left hand in his right arm pit and push. When you hit the deck, force his arm into a 90 degree angle.

Fig. 28. Refer to Figures 27 for same position.

Fig. 28



#### Beyonet Defense From Prone.

Fig. 28. Keep feet together to keep opponent from stepping between them. Keep right arm along side. Thumb and fingers of left hand together. Keep your eye on the blade.





Fig. 20

Fig. 20. As person steps  
up and the...  
side on...  
what...  
push...  
and...  
cocked position.



Fig. 21

Fig. 21. Pull with you... get  
up and...  
can with you...  
the knee... push  
the left foot.



Fig. 22

Fig. 22. As person... get up and pull... from deck.

Fig. 23. Run... through... on.



Fig. 23



Fig. 34

# Bayonet Defense, Standing

Fig. 34. After you have hit the  
 opponent's right arm with your  
 right hand, you should push  
 him forward with your left  
 hand. When he has fallen  
 forward, you should pull  
 him up with your right hand  
 and push him forward with  
 your left hand.

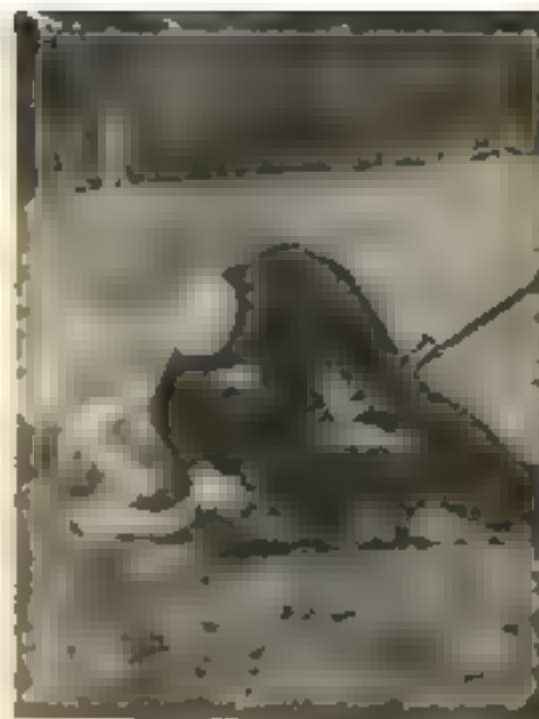


Fig. 35

Fig. 35. After you have hit the  
 opponent's right arm with your  
 right hand, you should push  
 him forward with your left  
 hand. When he has fallen  
 forward, you should pull  
 him up with your right hand  
 and push him forward with  
 your left hand.

Fig. 36



Fig. 36. When you have  
 hit the opponent's right arm  
 with your right hand, you  
 should push him forward  
 with your left hand. When  
 he has fallen forward, you  
 should pull him up with  
 your right hand and push  
 him forward with your  
 left hand.

Fig. 37



Fig. 37. When you have  
 hit the opponent's right arm  
 with your right hand, you  
 should push him forward  
 with your left hand. When  
 he has fallen forward, you  
 should pull him up with  
 your right hand and push  
 him forward with your  
 left hand.





Fig. 38

### Over Hand Knife Defense

Fig. 38. When knife is over hand, you first bend backwards on the hand, getting a wrist lock. At the same time, push his arm up his neck. This action will break the wrist and shoulder. Notice right hand is still on his right elbow. Retrieve knife, and drive into the side of his neck.



Fig. 39

Fig. 39. Notice defendant's left leg back. From this position you bend backwards on the hand, getting a wrist lock. At the same time, push his arm up his neck. This action will break the wrist and shoulder. Notice right hand is still on his right elbow. Retrieve knife, and drive into the side of his neck.

Fig. 39



Fig. 38. When knife is over hand, you first bend backwards on the hand, getting a wrist lock. At the same time, push his arm up his neck. This action will break the wrist and shoulder. Notice right hand is still on his right elbow. Retrieve knife, and drive into the side of his neck.

### Under Hand Knife, Hand Cut

Fig. 40. When knife of opponent's attack, assume a crouch position, legs slightly spread. Black hand is in both hands, left below right. Keep your arms straight and rigid.



Fig. 41



Fig. 12

Fig. 12 The person is in a crouched position, with the hands on the knees and the feet flat on the ground. The person is looking down at the hands.



Fig. 13

Fig. 13 The person is in a standing position, with the hands on the hips and the feet flat on the ground. The person is looking forward.

Fig. 14



Fig. 14 The person is in a crouched position, with the hands on the knees and the feet flat on the ground. The person is looking down at the hands.



Fig. 15

Fig. 15 The person is in a crouched position, with the hands on the knees and the feet flat on the ground. The person is looking down at the hands.





Fig 43

#### Underhand Knife Flip

- Fig 43 As opponent strikes block with left hand, thumb down. As he same time moved in left foot and step back a half step with right.



Fig 44

Fig 45 From this to turn hold a knife with you in front of his face. When he moves in to strike with his right hand, step back and hold the knife with both hands. As he moves in, step back and hold the knife with both hands. As he moves in, step back and hold the knife with both hands.

Fig 46



Fig 46 As opponent strikes block with left hand, thumb down. As he same time moved in left foot and step back a half step with right.

#### Underhand Knife Elbow Break

Fig 47 As opponent strikes block with left hand, thumb down. As he same time moved in left foot and step back a half step with right.

Fig 48





Fig. 10

Fig. 10. A person standing in a dark, possibly wet, environment. The person is wearing a dark garment and a head covering. The person is looking down.



Fig. 11

Fig. 11. A person standing in a dark, possibly wet, environment. The person is wearing a dark garment and a head covering. The person is looking down.

Fig. 12



underhand hand. Hand

Fig. 12. A person standing in a dark, possibly wet, environment. The person is wearing a dark garment and a head covering. The person is looking down.

Fig. 13. A person standing in a dark, possibly wet, environment. The person is wearing a dark garment and a head covering. The person is looking down.







Fig. 22

### Underhand Knife Throw

Fig. 22. When opponent reaches to strike, all hands with both hands, as if in need of protection. Step back, then step with same speed that he is going, going back with both hands and feet.



Fig. 23

Fig. 23. Bend your right leg and keep it bent until you are right over the foot you are jumping from. As you jump, keep your feet apart.

Fig. 24



Fig. 24. When you are in the air, keep your feet apart until you are right over the foot you are jumping from. As you jump, keep your feet apart.

Fig. 25



Fig. 25. Immediately spring on his feet when he is in the air. If he has a knife in his hand, he should throw it as he jumps. He should keep his feet apart until he is right over the foot he is jumping from. As he jumps, he should keep his feet apart.



Fig. 28

### Basic Stance Defense

Fig. 28. When opponent strikes to your head, step back with left foot as shown. Do not turn back with left foot. Keep your body straight. Do not lean back. The center of gravity is in the middle of the body. Do not lean back. Do not lean forward. Do not lean to the side. Do not lean down. Do not lean up. Do not lean back. Do not lean forward. Do not lean to the side. Do not lean down. Do not lean up.



Fig. 29

Fig. 29. When opponent strikes to your head, step back with left foot as shown. Do not turn back with left foot. Keep your body straight. Do not lean back. The center of gravity is in the middle of the body. Do not lean back. Do not lean forward. Do not lean to the side. Do not lean down. Do not lean up.

Fig. 30



Fig. 30. Keep the arm in a straight line. Do not turn back with left foot. Keep your body straight. Do not lean back. The center of gravity is in the middle of the body. Do not lean back. Do not lean forward. Do not lean to the side. Do not lean down. Do not lean up.

### Basic Stance Defense

Fig. 30. When opponent strikes to your head, step back with left foot as shown. Do not turn back with left foot. Keep your body straight. Do not lean back. The center of gravity is in the middle of the body. Do not lean back. Do not lean forward. Do not lean to the side. Do not lean down. Do not lean up.



Fig. 31





Fig. 40

Fig. 40 When opponent makes you  
 his position of his waist and  
 carry it over a shoulder as  
 a rule of his arms and, keep his  
 waist in your right and carry  
 his right hand to your left  
 and a little after a short rest  
 stand



Fig. 41

Fig. 41 With arms out

Fig. 41 With arms out  
 Fig. 41 With arms out  
 Fig. 41 With arms out



Fig. 42 In this position a  
 person can be carried  
 as a rule of his arms and, keep his  
 waist in your right and carry  
 his right hand to your left  
 and a little after a short rest  
 stand



Fig. 43



Fig. 41

Fig. 42



Fig. 42

# Strangle Break from Front

Fig. 43 As opponent is struggling you clasp hands together, forming a wedge of your arms, and thrust up between his arms. This will break his grasp.



Fig. 44 Thrust edge of right hand on the ridge of his arm between his legs. Figure 4 will describe the injury inflicted.



Fig. 45



Fig. 67

### Strangle Break from Rear

Fig. 67. With feet close together, bend forward, and with right arm, grasp the arm of the person strangling you from behind. Then, with the right arm, pull the arm of the person strangling you from behind.



Fig. 68

### Strangle Break from Rear

Fig. 68. Shift feet a right and bring right arm over back of opponent's



Fig. 69

Fig. 69. With his hands on the back of the person strangling you, bend forward, and with right arm, grasp the arm of the person strangling you from behind. Then, with the right arm, pull the arm of the person strangling you from behind.



Fig. 70

Fig. 70. With right arm, grasp the arm of the person strangling you from behind. Then, with the right arm, pull the arm of the person strangling you from behind.





Fig. 1

Fig. 2. Push with left hand and pull with right spreading legs about and let step and left shoulder rest against his leg.



Fig. 2

Fig. 3. Push with left hand and pull with right spreading legs about and let step and left shoulder rest against his leg.



Fig. 3

Fig. 4. Push with left hand and pull with right spreading legs about and let step and left shoulder rest against his leg.

Fig. 5. Push with left hand and pull with right spreading legs about and let step and left shoulder rest against his leg.

Fig. 6. Push with left hand and pull with right spreading legs about and let step and left shoulder rest against his leg.



Fig. 4



Figure 24-2

Fig. 7. A: Time-Dependent  
L. D. C. and B. P. of  
Poly. Am. A. in B. P. of  
Poly. Am. A. in B. P. of



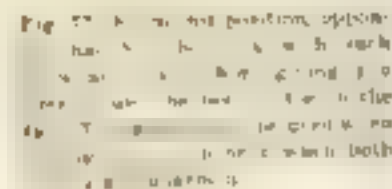
PM 76

Fig 76 Ad and give your feet full and  
is in water in the leg and the  
to the top of the thigh and the  
at a point. Pull with your right  
hand and push with your left. This  
will carry the body in the right  
leg and your left.



5. 4. 77

$\int_{\mathbb{R}^n} f(x) dx = \int_{\mathbb{R}^n} f(x) dx$

[illegible]

41 57

[illegible]

41 57



Fig. 78

# Defense Against Knife Thrust.

Fig. 78. When aware of op-  
ponent's thrust, take a bal-  
anced position with legs far  
and a slight crouch, left hand  
up.



Fig. 80

Fig. 80. Grasp his wrist with your  
right hand, put left hand in his nape  
pit, across his right leg with your  
legs, and push him to deck.

Fig. 79



Fig. 79. As opponent thrusts, drop  
to your left until the palm of your  
left hand rests on the deck.

Fig. 81



Fig. 81. Come to your knees,  
draw his arm up his back,  
put right hand on his elbow,  
left hand on wrist, and break.





Fig. 82

**Wrist Break From Shave as Push.**

Fig. 82. Grasp his hand with your hands, pull in to your chest, and hold firmly.



Fig. 84

Fig. 84. From Fig. 82, you have the alternative of putting both hands on his elbow and pull into chest; at same time bend forward with chest and you will break the wrist.

Fig. 83



Fig. 83. Bend forward with your body with a fast motion. This will force him face forward. Then drive your right knee to his face.

Fig. 85



Fig. 85. When blade fencing with knife or bayonet, hold blade in thrusting position with blade horizontal and edge to your right. Holding blade in this position, you are able to thrust and slash, and the blade will go between opponent's ribs more easily. From the on guard position, advance your left foot slightly beyond your right, and hold your left hand up, palm out, to parry his thrust. Always keep your eye on his blade and right foot.



Fig. 86

Fig. 86. As you see opponent lunging with right foot and blade traveling toward you, drop to your left suddenly until the palm of your left hand rests on deck. Never let either knee to the deck, but acquire crouch. Hold blade same position as standing, and thrust to opponent's stomach. The momentum of his thrust will carry him forward to meet your thrust.

Fig. 87. This maneuver is the alternative of Fig. 86. As opponent thrusts, pivot on right foot, leaving it stationary, and step back with left. As soon done, parry his knife wrist with your left hand to your left, and grasp wrist. Thrust your blade into his stomach or throat. This same maneuver can be executed in opposite manner by leaving left foot stationary, pivoting on same, and stepping back with right foot. Parry his knife wrist to your right with left hand, grasp his wrist, and thrust with blade. By holding your blade horizontal and thrusting, you will never feel your blade in the rib of your opponent. If you face an opponent with the same length blade as yours, and he employs the overhand, underhand, or slashing method, you have a great advantage over him in thrusting as it gives you more reach with your blade over his. From the on guard position as shown in Fig. 85, you are in a position to out-manoeuvre your opponent in footwork and parry.

Whether you are armed with a blade or unarmed when facing an opponent with a blade, a hand full of sand tossed into his eyes will cause him to duck and close his eyes, giving you the opportunity to finish him with your blade. If you are unarmed and face an armed opponent, then the sand tossed in his eyes will give you a big advantage in the use of Judo. It is a good policy when anticipating combat to carry a pocketful of sand in your left pocket.

The instructions in this booklet if followed will arm you with a weapon that cannot be lost, broken, or taken away. This is the weapon God gave you. Never drop your weapons to use Judo. Judo is to be used as a last resort when you have lost or broken your weapon.

Fig. 87



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